

MAY 1982



C/F0 CENTRAL TEXAS: 13th monthly screening -- Saturday, 8 May 1982,
The Bank of the Hills, 13085 Research Blvd., Austin, Texas 78750
(512) 258-2211



10:00 a.m. "Tom Corbet"
10:15 a.m. "Tom Corbet"
10:30 a.m. "Star Blazers" (episodes 13-15)
12:00 p.m. lunch over "The Prisoner", 'The General'
1:00 p.m. "Star Blazers", episode 16
1:30 p.m. "Cyborg 009", episode 2 #
2:00 p.m. "The Tomorrow People", 'The Blue and the Green', pt. 1
2:30 p.m. "The Tomorrow People", 'The Blue and the Green', pt. 2
3:00 p.m. feature, "Blue Moon" +

C/F0 CHICAGO: 15th monthly screening -- Saturday, 15 May 1982,
The New Fantasy Shop, 5811 West Belmont Ave., Chicago, Illinois 60634
(312) 889-6612



6:00 p.m. set up/announcements
6:10 p.m. "Astro Boy" +
6:35 p.m. "God-Mars", episode 2 +
7:00 p.m. "Xabunga" (new robot series) +
7:25 p.m. "Tecca-Man" +
8:00 p.m. intermission
8:15 p.m. "Ironman 28" +
8:40 p.m. "Adventures of Ultraman" (animated feature) (E)
10:00 p.m. request repeat of "Go Shogun" +, or other material

C/F0 CLEVELAND: 12th monthly screening -- Saturday, 8 May 1982,
Michael Sherman, 13051 West 130th Street, North Royalton, Ohio 44133
(216) 237-6427

An all request program.

C/F0 DETROIT: 12th monthly screening -- Saturday, 1 May 1982,
Richard F. Shaw, 20270 Thornwood Court, Southfield, Michigan 48076
(313) 253-2410



2:00 p.m. "Queen of 1,000 Years", episode 14, 'A Secret of the Mechanical Palace' +
 2:25 p.m. "Queen of 1,000 Years", episode 15, 'Truth is in the Twilight' +
 2:50 p.m. "Queen of 1,000 Years", episode 16, 'The Devil Star Rahmaeter' +
 3:15 p.m. feature: "Flying Phantom Ship" +
 4:15 p.m. "Maitching Machiko Sensei", episode 16 +
 4:45 p.m. "Ballsy Frog", episode 21, (two stories; no titles) +
 4:55 p.m. "Maitching Machiko Sensei", episode 17 +
 5:15 p.m. business meeting/dinner break
 6:15 p.m. "Mobile Suit Gundam", episode 7, 'Koafighter Escapes' +
 6:40 p.m. "Mobile Suit Gundam", episode 8, 'The Battlefield is a Desert' +
 7:05 p.m. "Mobile Suit Gundam", episode 9, 'Fly! Gundam' +
 7:30 p.m. "Mobile Suit Gundam", episode 10, 'Garma Scattered' +
 7:50 p.m. "Mobile Suit Gundam", episode 11, 'Iserina after Love' +
 8:10 p.m. "Mobile Suit Gundam", episode 12, 'Zion's Menace' +
 8:30 p.m. "Go Shogun", episode 21 +
 8:50 p.m. "Gardian the Warrior", episode 61, ' Capture of the Ano' +
 9:15 p.m. "Captain Future", 'Captain Future' Challenge! pt. 1 (E)
 9:40 p.m. "Captain Future", 'Captain Future' Challenge! pt. 2 (E)

* = A "Force Five" episode
courtesy of Jim Terry Prod.
+ = In Japanese

(E) = In English
= In Japanese with English Subtitles

C/FO DETROIT: 13th monthly screening -- Saturday, 29 May 1982,
Richard F. Shaw, 20270 Thornwood Court, Southfield, Michigan 48076
(313) 253-2410

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- 2:00 p.m. "Mobile Suit Gundam", episode 13, 'Reunion, Mother...' +
2:25 p.m. "Mobile Suit Gundam", episode 14, 'Time, Stand Still!' +
2:50 p.m. "God Mars", episode 9
3:05 p.m. "Galaxy Cyclone Bryar" +
3:20 p.m. "Planet Robot Danguard Ace", episode 45 +
3:45 p.m. "Tiger Mask 2", episode 17 (first part of origin story) +
4:10 p.m. "Queen of 1,000 Years", episode 17 +
4:35 p.m. "Queen of 1,000 Years", episode 18, 'Earthquake that is
the Sign of a Catastrophe' +
5:00 p.m. "Queen of 1,000 Years", episode 19, 'Decision to a
Tomorrow' +
5:25 p.m. business meeting/dinner break
6:35 p.m. "Queen of 1,000 Years", episode 20, 'Doubt of Devil Geran'
7:00 p.m. "Queen of 1,000 Years", episode 21, 'The Man in the Black
Mantle' +
7:25 p.m. feature: "To the Terra" +
9:15 p.m. "Leiji Matsumoto's History of SF Comics" +

C/FO KNOXVILLE: 7th monthly screening -- Friday, 14 May 1982,
McMillan Chapel - Educational Wing Knoxville College

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- 7:00 p.m. "Mobile Suit Gundam", part 8 +
8:00 p.m. "Galaxy Express 999" +
8:30 p.m. "Cyborg 009" #
9:00 p.m. meeting/break
9:30 p.m. feature: "Star Blazers" mini-marathon, episodes 6-10

C/FO LOS ANGELES: 61st monthly screening -- Saturday, 15 May 1982,
Studio A, 401 South La Brea Avenue, Inglewood, California 90301 * (213) 673-4167

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- ROOM 1
11:00 a.m. "Great Mazinga versus Getta Robo" (Toei Doga, 1975) +
11:30 a.m. "Gaiking", episode 20, 'The Flying Dutchman' *
12:00 p.m. "Fables of the Green Forest", episode 5, 'Buster Bear
Comes to the Green Forest'
12:30 p.m. "Rikki-Tikki-Tavi" (Chuck Jones, 1976)
1:00 p.m. "Brave Raideen", episode 19, 'Roar of Gong'
1:30 p.m. "JAKQ", episode 1 +
2:00 p.m. "Animalympics" (Lisberger Productions, 1980)
3:20 p.m. break, drawings for free prizes.
3:30 p.m. "Astro Boy", episode 113, 'Dangerous Mission'
4:00 p.m. "The Devil and Daniel Mouse" (Nelvana, 1978)
4:30 p.m. American animated TV commercials
5:00 p.m. A Tex Avery mini-festival
5:30 p.m. A Hollywood cartoon Potpourri
6:00 p.m. dinner break
8:00 p.m. feature: "To the Terra..." (Toei Doga, 1980) +
10:00 p.m. "Mobile Suit Gundam", episode 41, 'The Shining Universe' +
10:30 p.m. "Mobile Suit Gundam", episode 42, 'Sace Fortress A·BOA·K4
11:00 p.m. "Mobile Suit Gundam", episodd 43, 'Escape' +

ROOM 2

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- 11:00 a.m. All-request program. Titles to choose among will include
"Marine Express", "The Talking Parcel", "Mazinger Z vs. Dai Shogun", epi-
sodes of "Gold Lightan", "Daitan 3", "Go Lion", "Muteking", "The Ultraman",
"Gatchaman-F", "Astro Boy", "Cyborg 009", "Dr. Slump", and much more.

C/FO NEW YORK: 23rd monthly screening -- Saturday, 22 May 1982,
St. Philip Neri Church & School, located at 3025 Grand Concourse, in the Bronx

- 12:00 p.m. "Zombies of the Stratosphere"



12:30 p.m. "Captain Future"
1:00 p.m. "Yusha Raideen"
1:30 p.m. "Lupin III"
2:30 p.m. business meeting/break
3:00 p.m. "Mobile Suit Gundam" (2 hrs.)



C/FO ORANGE: 15th monthly screening -- Saturday, 1 May 1982,
Security Federal Savings and Loan Ass'n, 12221 Brookhurst Street,
Garden Grove, California 92640. Garden Grove Room

3:00 p.m. - 10:30 p.m. All-request program.



C/FO SAN DIEGO: 2nd monthly screening -- Sunday, 9 1982,
Dreamquest Books 4644 College Avenue, San Diego, Calif.

4:00 p.m. "Gatchaman-F", episode 14, 'Frightening Demon Smoke in the Capital City' +
4:30 p.m. "Space Battleship Yamato III", episode 3, 'Yamato Launches at Dawn' +
5:00 p.m. "Brave Raideen", episode 2, 'The Fossil Monster Bastodon'
5:30 p.m. "Cutie Honey", episode 1, 'The Black Claw Clutches a Heart'
6:00 p.m. "Space Pirate Captain Harlock", episode 1 (E)
6:30 p.m. business meeting
7:00 p.m. dinner break
7:30 p.m. feature: "Arrivederci Space Battleship Yamato" +
10:00 p.m. end of meeting

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C/FO ACTIVITIES: MARCH

- (1) At the C/FO-Chicago's 13th screening on March 20th sparse attendance marred an otherwise splendid screening of all-new material. Highlights were the new robot shows of "Gold Laitan" and "Godmara" which are both representatives of the new high standards of animation and story content to be found in Japan today (both shows are currently on the air in Japan). "Yamato Be Forever" was particularly well-received with the accompanying translation provided by C/FOer Marco Mendez. We will do this as often as possible in future screenings of Japanese language material. The New Fantasy Shop now has "Force Five" iron-on transfers for sale. Also, work was done for a presentation/lecture on Japanese Animation for the Northern Illinois University Animation Fest this Spring. Chapter president, Doug Rice, will take this two-day show to NIU with C/FO fliers to promote the club to interested students.
(2) At the C/FO-Detroit's 11th monthly screening on Saturday, 27 March, there were 4 attendees: 3 members and 1 guest.

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C/FO ACTIVITIES: APRIL

- (1) C/FO-Orange's 14th screening 3 Ap. at the Security Federal Savings building, drew 34 attendees; 19 members, 7 public, and 8 guests. This included a group from the West Comics Club who invited us to display art at their 8th annual Science Fiction and Fantasy Art Show, 13-15 May at the Mall of Orange. Information sheets were passed out. Jeff Roady volunteered to agent for the C/FO group entry. #Ed Noonchester set out a large sales/display of Japanese animation cels and Matsumoto comics. Jeff Roady showed a painting in progress. ##Fred Patten announced that Melody Records had just received a large shipment of Japanese animation LP albums. There would be a presentation at UCLA next Wednesday by Don Bluth Productions' Gary Goldman & John Pomeroy of their studio's work including the forthcoming "The Secret of NIMH". Mark Merlino described the fifth anniversary programming that would take place at both chapters next month. ##Programming: "Banner Squirrel" episode 10, 'School for Squirrels', was shown instead of episode 12. "Dr. Slump", episode 41, 'Operation: Arale-vision' was added. Mark Merlino noted when he ran "Brave Raideen", episode 2, that this was "the show that started the C/FO"; it had been the first item on the program at the first C/FO screening.
(2) At the C/FO-Mid Atlantic's 1th screening at the Balticon there were 20 attendees; 11 members and 9 nonmembers. Ther mascot was given a name, Mation. Pictures were collected to be sent to Chris in California for his scrapbook.
(3) The first organizational meeting for the proposed Houston chapter of the C/FO (which is also being called the Houston Animation Club) met on Saturday, 10 April, 1982 at the Rice Media Center. The meeting began at 4:00 p.m. and went until 9:00 p.m. with the total

RIA

BEFORE THE WORLD WAS NEW...



number of people attending estimated at between 22 and 25. The meeting was organized by Elizabeth Frizzel with the aid of Brad Frank and Herb Montes. Programming consisted of "Captain Harlock", "Astro Boy", "Danguard Ace", "Yamato III" and "Lupin III" episodes. There was also an hour long sampler of Hollywood Golden Age cartoons plus a few miscellaneous National Film Board of Canada shorts. Attendees were looking forward to seeing Harlock and Yamato the most and "Lupin III" received the best audience response. After the enthusiastic response to the first meeting, things look very bright for an official Houston C/F0 chapter to be started in the near future.

(3) At the C/F0-Cleveland's 11th screening on Saturday, 10 April, there were 7 attendees. Four members and three nonmembers.

(4) Due to a misreading of the calendar, the date of the C/F0-Chicago meeting was listed wrongly in the last bulletin. None the less, C/F0 regulars showed up along with two newcomers. Joe and Hilarie Staton (the famous comic & SF artist and tolerant wife) joined the screening, curious as to what all the hoo-hah was about 'animae Nippon'. The feature of "Galaxy Express" once again did not show, but the evening was saved by showing "Lupin III" in its place. "Galaxy Cyclone Brygar" was episode #1 and looks to be a worthy addition to the Giant Robot Pantheon of Japanese television and film. Yet, no end is in sight. Since its showing, not less than eight new robot shows have either premiered or are about to (including "Kabunga" and "Techno-Police 21C"). ##C/F0er Jim Brown has announced the completion of the major work on his scratch-built model of Giant-Robot KLOUT, C/F0-Chicago's mascot. Painting and final assembly for display will be, if time allows, next month. ##The Japanese Animation TV Show Titles shown were a treat as they contained some rare shows like "Voltus V" and "Combattra V" and comparisons of Japanese and English versions of the same shows (Yamato/Star Blazers and Starzinger/Spaceketeers). The 30 minute barrage of title songs and flashy openings gave the chapter prez a headache.

(5) 3/F0-LAs 8th screening Apr. 17th at Studio A, drew 33 attendees; 25 members, 4 public and 4 guests. ##Michael Aguilar displayed papier-mache models of Higeyoji and the Alien. A cel of Fanta by Michael Sherman was shown. Mark Merlino sold Ken Sample's art collections. Linda Browne sold the latest issue of The 5,000 Fans of Dr. T. John Martinez passed a jar for donations for the festivities at their anniversary meeting. A game of Nuclear War in the front room lasted for several hours. ##Announcements: Jeff Roady warned that all art for the Science Fiction and Fantasy Art Show had to be delivered to him by May 1st. Mark Merlino warned that all requests for the next C/F0-Orange programming would be made at the beginning of the screening; he would only make one trip home to collect tapes. Fred Patten said that the program on Channel 18 the following day, "Manga Nippon Mukashi-Banashi", was supposed to be "Yamato" animation but the notice was vague as to exactly what. Bill Wilson announced the Boy's Day appearance at Pony Toy Go-Round and he handed out their business cards. He read a list of the animation programming at the San Diego Comic-Con in July. He also urged that a collection be taken up to repay Mark Merlino for having the TV monitor that we use repaired; \$18 was collected. ##Programming: Additions included "Dr. Slump", episode 6, 'What Kind of Egg?'; a condensation of the final episode of "Voltus V"; "Those Obnoxious Aliens", episodes 1 & 2; and "Lupin III" (1971/1972 series), episode 16, 'Operation: Gem Snatch'.

(6) The C/F0-Knoxville recently ran a video room during the Kubla Khan.. The room stayed packed for most of time, with the big favorites being "Captain Harlock" and "Star Blazers". Several C/F0ers also entered the maskeraid in costume, where they asked the question: "What if Japanese Animation were produced in the Great White North?". The idea seemed much more popular with the audience than with the judges, so they decided to try something else next time. (The Comet Empire Strikes Back?)

(7) The Poughkeepsie Screening of the C/F0-New York was a total bomb. It had to be cancelled before it was supposed to start. Friday night, April 16th, Ken Sample and Raymond Comacho travelled to the screening room early to check out the equipment & videotapes to be sure everything would be ready for the Saturday, 10 a.m. start. Upon entry to the screening room, they found the equipment spread all over, in disarray. Neither Sample nor Comacho knew anything about videotape machines, but they did manage to get the thing working, by borrowing some wires from a friend, Phil OH's stereo. But, unfortunately, due to a lack of insight on the part of K. Sample, the videotape machine was a very old model, with two speeds: 1 & 2 hour mode; as a result, only two of the tapes synched with the machine. Sample had assumed the machine's two speeds to be 2 & 4 hour and the majority of the tapes were recorded on 4 hour mode. ##The Columbia University screening went without a hitch. The screening was a part of a Sci-Fi fair, Apricon. The screening was run by Richard and Gerald Moriarty. The attendance was good, averaging 20-25 persons throughout the time. The most popular items were "Mobile Suit Gundam" & "Lupin III". The convention operators expressed interest in having the C/F0 come back and do it again in September.

PRESIDENT'S MESSAGE

This month marks our club's fifth anniversary. As the president, I get to make a sort of "state-of-the-union" address. I tried to write one yesterday and I could not believe how trite it was. I sounded exactly like some politician. I suppose it is inevitable when a person is forced to do something unfamiliar that he will end up trying to do it according to similar things he's known. Those of you who know me personally (much, much fewer than I'd like) would not have recognized me in that best-forgotten attempt. Therefore, instead of babbling about how nice it is that we have grown so much in five years and isn't it all just wonderful, I'm going to use this space to address a couple of problems many of you haven't found so wonderful.

I'll start off with FANTA'S ZINE. Those of you who have subscribed (this includes myself) haven't been exactly happy with the fact that there hasn't been an issue since #6, nearly a year ago. Michael Wright, the editor, ran into a lot of unforeseen problems when he took over. I will not go into everything that has happened, but I am taking the blame for not having been more forceful in solving this problem. Michael has just sent me his resignation because of the personal and circumstantial difficulties which are making it impossible for him to bring the magazine out on schedule; and I have accepted David Thomas of the C/FO-Detroit as the new editor. Michael has been instructed to send David a list of all subscribers. Fred Patten still has the list of all those who subscribed while he was the editor. Those of you who subscribed since then and do not want to take any chances, may send a copy of your cancelled check to David. I doubt if this will be necessary, but it's up to you. David's address is 12060 Dyar Street, Hamtramck, Michigan 48212. He would like to solicit contributions from the membership -- articles, stories, illustrations, letters -- so that we can get the club's magazine started once again.

The second matter is our central Tape Library. I have recently received complaints that Mark Merlino has not returned some tapes sent to him. I have no personal quarrel with Mark on that. I have always gotten back what I asked for in what I felt was a reasonable amount of time, considering the number of requests that he gets. I would like to hear from those of you who have sent tapes to Mark. I want to know how you feel about the service he provided, both the good and the bad.

In addition, I am listing the requests he has for those of you who want copies from the Tape Library. I think that they are quite reasonable:

- (1) Write and ask first whether what you want is available. Include a SASE with your letter.
- (2) Mark would prefer to make copies only for people who are willing to show their tapes to groups (such as chapter librarians) or who will make copies for other members/chapters. He does not want to spend his limited time making copies for someone's personal library if that person is not willing to share.
- (3) Write your name, address, phone number, and the hours that you can be reached on the label on top of the blank tape that you send him. Write what you want and the speed you desire on the label on the side of the tape. Mark can copy in two, four, and six-hour speeds, so be very sure to specify which speed you want so that he does not have to waste his time and yours contacting you to find out.
- (4) Send return postage money. (I personally recommend you include insurance money, as well.)
- (5) Mark is unable to do copies in Betamax at present, as he does not own a Beta and hasn't been able to find anyone willing to lend him one. All requests, therefore, will have to be for VHS.

As an individual who makes copies for other members (though my collection is very limited), I'd like people who want copies from me to do pretty much the same as Mark is asking, with two exceptions: (1) I can only copy in two and four-hour speeds. (2) I'm just as willing to enrich a personal library as I am to help a chapter out. After all, not everyone is able to afford two machines to make copies for other members; and some of you, like myself, don't live near any chapters. You may wish to write to Rick Shaw, as he has been trying to put together a C/FO tape catalog of which members and chapters have tapes of which shows to trade.

There is, of course, the matter of incorporating the club. Your executive council is wading through the legalese of Bylaws still, but all bad things, like good things, must come to an end sometime. (Thank God!) I'm just sorry I can't announce that that happy end has been reached in time for our fifth anniversary. You'll find out when we've made it -- assuming my family doesn't take my ecstatic shrieks as evidence that I've joined the rubber-room set at last (some are convinced I already have) and bundle me off before I get the chance to announce it. In the meantime, if any of you would like to join our discussion-by-correspondence on the technicalities of incorporating the C/FO as a non-profit educational organization, please write to me. There's still time to have your say in helping to make up our club's rules.

I never was any good at finishing a letter or coming up with snappy endings, so I'm afraid you'll have to put up with this one: I'm glad you're here, I'm here, and the C/FO has made it this far. Whether or not the C/FO will have a sixth anniversary is up to all of us. Let's not blow it.



C/FO Notes

Ann E. Nichols
President, C/FO

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This pin is being sold as a money-raiser for the production of Chris Balduc's C/FO Fifth Anniversary Album. All profits will be used for the publication of the album.

PERIPHERAL VISIONS BY BILL WILSON

You say it's physically impossible to sit through the past 8 years of output from the Japanese studios? You say you'd like to have chapter title translations to the 52 episodes of *Go Lion*? Or you just have to hear the theme from *Mobile Suit Gundam* again (the long one)? Those of us irrevocably hooked on Japanese animation find that collecting books, toys, and records provides an adequate "fix" between screenings. Collecting about the shows is a natural, since most of us are spill-overs from collecting comics, science fiction, or movie buffs. Until recently the only way to get books, records, etc. was to contact a fan in Los Angeles or New York and try to convince them to shop for you. Over the past few years, through the efforts of Jane McGuire, Fred Patten, and myself, several merchants in Los Angeles' Japanese community have become aware of the growing interest in Japanese animation and the desire of fans to purchase related merchandise.

This shopping guide is limited to Los Angeles area shops which have indicated an interest in serving the C/FO and other Japanese-fantasy interest groups. If any of you have made similar contacts with the Japanese-community shops in New York City, Chicago, San Francisco or other cities, please send the information to me c/o the C/FO-L.A. for inclusion in a future update of this column. Please specify which shops will accept mail orders and which must be visited in person.

1. BOOKS The greatest number of requests the C/FO receives is for animation books and magazines, and for the original Japanese comic books (manga). With over 80 titles released each month in Japan, we receive the "cream of the crop" here. First, a brief description of what's available. The best monthly magazines are *Animage*, *The Anime*, *My Anime*, and *Animedia*. Each averages over 120 pages per month with extensive color sections on current programming and many black & white pages of articles and photos. *Roman Album* is a monthly series with each volume synopsizing a single series or feature film, with lotsa color, character design sheets, and other production data. A color poster is included. The generic title "anime comics" is applied to paperbacks from several publishers, covering an episode or feature "fumetti"-style. "Animation encyclopedia" describes a work about animation in general, usually big-little-book sized with a few pages apiece on many shows and features, some color illustrations but mostly b&w. The manga are b&w paperbacks, about 200 pages a volume.

WHERE TO BUY

BOOKS NIPPAN, 532 West Sixth Street, Los Angeles, CA 90015; (213) 687-7400. They carry all the above. New shipments are received weekly. Catalogue upon request. Mail order and special orders welcome. East Coast fans may save on shipping costs by ordering through Jane McGuire, 5774-C Kingsgate Drive, Orlando, Florida 32809; (305) 352-0487.

The following shops carry a more limited supply of animation publications and manga, but they may have some titles that Books Nippan does not. These shops do not accept mail orders, but they're worth a visit if you are in the Los Angeles area.

TOKYO-DO SHOTEN, 1630 West Redondo Beach Blvd. (West Mall #18), Gardena, CA 90247; (213) 770-4091.

BOOKS KINOKUNIYA, 123 South Weller Street, Suite 106, Los Angeles, CA 90012; (213) 687-4481.

RAFU SHOTEN, 307 East First Street, Los Angeles, CA 90012; (213) 626-3977.

2. RECORDS Two general types of record albums are available: drama and music. The drama type usually has the opening theme, some incidental music, and many tracks of dialogue in Japanese. It may be the complete sound track of a half-hour TV episode, or dramatic scenes from a couple of episodes. There are three types of music records. BGM (background music) albums contain the opening & closing theme songs and the many short mood-music bands actually used in the series: happy music, dramatic music, romantic music, ominous music. Symphonic suite records present the music from a series re-scored into a rich, fully-orchestral arrangement. Song records contain 10 or 12 songs each, with lyrics in Japanese. Some song albums present all songs from a particular series (the opening & closing themes plus 8 or 10 others from different episodes), while others are collections of the theme songs from several different series. For really popular series, such as *Yamato* and *Galaxy Express 999*, there are still other records such as piano sonata or electronic synthesizer arrangements. When ordering, you should provide: 1) title of the record, 2) order number, 3) record company. This information is in the monthly animation magazines for new records. If you don't have that information, be as detailed as you can with your request. Don't just say you want a *Gatchaman* record; specify that you want the BGM album or the symphonic suite album.

WHERE TO BUY

MELODY RECORDS, 16127 South Western Avenue, Gardena, CA 90247; (213) 321-6892. They have the most diverse stock and accept mail orders and special orders. A catalogue is in preparation. They also carry the four major monthly animation magazines.



**LOS ANGELES
KINOKUNIYA
BOOK STORES CO., LTD.**

羅府紀伊國屋書店

WELLER COURT
123 S. Weller Street, Suite 106
Los Angeles, California 90012

(310) 626-4480
(818) 687-4481



**MITSURU
CHILDREN'S SHOP**

197 JAPANESE VILLAGE PLAZA
LOS ANGELES, CA 90012
PHONE (213) 628-1921



Rafu Shoten

羅府書店

207 EAST 1st ST.
LOS ANGELES, CA 90012
(213) 626-0970

329 EAST 2nd ST. LOS ANGELES, CA 90012
(213) 626-3977

Japanese Art and Gift Center

BOOKS NIPPAN has only a few records in stock, but they also accept special orders and they seem to get their special orders from Japan faster than MELODY RECORDS does.

Shops which do not accept mail orders but are worth visiting if you are in Los Angeles:

MAGIC RADIO, 139 Japanese Village Plaza, Los Angeles, CA 90012; (213) 625-8485. Very well stocked on all albums for Yamato, Captain Harlock, Gundam, Ultraman, and Godzilla, but little else.
BUNKA-DO GIFTS, 330 East First Street, Los Angeles, CA 90012; (213) 624-6833.

3. TOYS These include everything from cheap plastic dolls to very expensive large die-cast metal models.

Most C/FOers are only interested in the boys' adventure series toys, but these shops stock the girls' toys as well. A problem is that in Japan, when a character program goes off the air its toys are usually immediately withdrawn from sale (notable exceptions being Captain Harlock, Lupin III, Astro Boy, and Raideen). Therefore there may no longer be toys available for characters that we are just finding out about in America.

WHERE TO BUY

PONY TOY GO-ROUND, 420 East Second Street, Los Angeles, CA 90012; (213) 617-0058. The owner, Mr. Shige Uchino, is himself an animation fan from Japan and can really "talk animation" with his customers. In addition to keeping a large stock on hand, he has a large warehouse in Japan; if the toy you want is available anywhere, he can get it. Mail orders and special orders are welcomed.

Shops which do not accept mail orders but are worth visiting if you are in Los Angeles:

MITSURU CHILDREN'S SHOP, 107 Japanese Village Plaza, Los Angeles, CA 90012; (213) 628-2921. Famous for the life-sized statue of Kamen Rider in front of the shop.
KUNI MATSU YA, 1610 West Redondo Beach Blvd., Gardena, CA 90247; (213) 770-4165.

DISPLAY ADVERTISING

Full page (9" x 12") = \$85.00. Half page (9" x 6") = \$50.00. Quarter page (4½" x 6"; or 3" x 12") = \$30.00. Camera-ready artwork in black ink only. Please do not send colored illustrations.
Deadlines: the first of each month. Make checks payable to the Cartoon/Fantasy Organization.
Send to: Fred Patten, 11863 West Jefferson Blvd., Culver City, California 90230.

VIDEO FANZINE

Doug Rice, of the C/FO-Chicago, has proposed that the club produce a video-tape fanzine. He says:

"...The C/FO, unlike any other fan group, has another technological link besides the printed word and the telephone, namely Video Cassette Recorders. Local chapters have them, individual fans have them and conventions are getting them in larger numbers each year. The C/FO is already one of the larger fan groups in the country, requiring a regular newsletter and constantly updated fan directories. The technological edge we have over even larger fan groups (i.e., STAR WARS Fan Club and Trekkers) should be seriously considered as another medium for communication/documentation and not just duping.

"The jump from a standard fanzine format to a video format is a staggering one, but fortunately we have examples in commercial and pay/cable "magazine" format shows to use as examples. The potential use of clips from various shows, on a non-profit basis ONLY, may allow us to make TV/film previews, reviews and retrospectives of material being shown on the C/FO circuit and be enjoyed by the entire C/FO club body en masse. In the area of inter-club history, a video record of special club events would add a new depth of C/FO appreciation. The possibility of taping interviews with animation pros (foreign and domestic), covering convention events and touring private collections of C/FO fans are just a few of the possible avenues a video-fanzine might take.

"...Now let's talk about the nitty-gritty...How. I am not able to give an accounting of what is available club-wide to work on a video-fanzine, and I would like to see such an inventory take place at this time. Every chapter should check into what kind of resources that they themselves have and consider whether or not they would like to be involved. For the Chicago Chapter, I am pleased to announce the current availability of cameras, an effects generator, studio space and editing facilities for such a venture. With them and with the help of local fans (both in and out of the C/FO), I am confident that a quasi-professional piece can be done in a reasonable time. What's 'reasonable'? From my own experience, a video-fanzine can at least appear with the frequency of our current FANTA'S ZINE, probably more so.

"...In particular, I would like to propose two things: 1) to make a sample tape for consideration; to be shown at the club meeting or video-room at the upcoming SF Worldcon in Chicago this September, and 2) to have coverage of the meeting, the art show, masquerade and other special events as key material for a second, more refined issue."

Members who are interested should contact Doug at the C/FO-Chicago address to follow this up.

The semi-annual MEMBERSHIP DIRECTORY will be published next month. Please make sure the Membership Secretary, Fred Patten, has your current address and telephone number.



JEREMY, the crow, and MRS BRISBY stand paralyzed at the thought of entering the Great Owl's tree in "The Secret of NIMH" a United Artists release.

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NIMH-2012

THE SECRET OF NIMH

An MGM/UA release, 2 July 1982. Produced by Don Bluth, Gary Goldman, and John Pomeroy. Directed by Don Bluth. Executive producers: Rich Irvine, James L. Stewart. Production executives: Mel Griffin. Directing animators: Gary Goldman, John Pomeroy. Story adaptation: Don Bluth, John Pomeroy, Gary Goldman, Will Finn; based on the novel *Mrs. Brisby and the Rats of NIMH*, by Robert C. O'Brien (Atheneum, 1971). Editor: Jeffrey Patch. Ass't director: Dan Molina. Animators: Lorna Pomeroy, Skip Jones, Dave Spaiford, Will Finn, Linda Miller, Dan Kuenster, Heidi Guedel, David Molna, Emily Julianano, & Kevin M. Wurzer. Music: Jerry Goldsmith. Filmed by Don Bluth Productions, in Technicolor. 82 minutes. Rating: G.

Vocals: Elizabeth Hartman (*Mrs. Brisby*); Dom De Luise (*Jeremy*); Peter Strauss (*Justin*); Derek Jacobi (*Nicodemus*); John Carradine (*The Great Owl*); Hermione Baddeley (*Auntie Shrew*); Arthur Malet (*Mr. Ages*); Paul Sheenar (*Jenner*); Shannen Doherty (*Teresa*); Ian Fried (*Timmy*); Jodi Hicks (*Cynthia*); Wil Wheaton (*Martin*); Aldo Ray (*Sullivan*); Tom Hatten (*Farmer Fitzgibbons*); Lucille Bliss (*Mrs. Fitzgibbons*); Josh Lawrence (*Bill Fitzgibbons*); and Edie McClurg (*Miss Right*).

This is the first major film to be produced by Don Bluth Productions, the studio formed in September 1979 by a group of dissenting Disney artists who left after a well-publicized feud with Disney management over that studio's abandonment of the "classic animation techniques" to save costs. Bluth's first film, a half-hour TV special titled *Banjo, the Woodpile Cat*, did feature high-quality animation absent from recent Disney cartoons, but it suffered from an insipid story. At a publicity presentation at UCLA this April, producers Goldman and Pomeroy blamed that on having to tailor *Banjo's* story to TV censorship standards. They promised that *NIMH* would bring animation back to the story standards of *Snow White* and *Pinocchio*, with truly evil villains instead of comic buffoons and real menace to the heroes. They made a point of emphasizing that there will be fighting and death in *NIMH*, including the murder of one of the major good guys.

Initial reports from animation-industry personnel who have gotten a preview look at *NIMH* are highly favorable. The movie successfully resurrects many classic animation techniques. The story is described as witty and fast-paced, without being interrupted by songs. It's a talking-animal fantasy with SF overtones, developed as a mystery. The only complaint, made by a non-Bluth animator, was that parts of the movie are too good. Instead of being a well-integrated whole, *NIMH* looks like everybody who worked on it was trying to make his own parts look better than all the others. If true, that's a flaw that more movies should be plagued with! The question now is whether the general public will accept *NIMH*? The classic Disney features were designed for entire family audiences, when Pop, Mom, and two or three kids could all go for 25¢ a ticket. Will the whole family come to the theatre any more, now that prices have risen to \$3 to \$5 per ticket?

TREASURY REPORT, AS OF 30 APRIL 1982

March balance = \$315.44

Income

6 new memberships @ \$10.00 apiece =	\$60.00
6 renewals @ \$10.00 apiece =	\$60.00
Bulletin first-class postage subscription =	\$2.00
Display advertising in monthly bulletin =	\$65.00
2 FANTA'S ZINE subscriptions @ \$5.00 apiece =	\$10.00
	\$197.00

Expenditures

Postage for March bulletin = \$33.98

New balance ending 30 April 1982 = \$478.46

NEW MEMBERS: Keith Yatsuhashi, Robert Burdge, Jeff C. Stitt, Erma J. Cook, Michael Hollander, Ricky Irving, Rollin Baker, Kenneth Kellogg, A. J. Johnson Jr., Lee Falcon, Mike Price, Brad Frank, Herb Montes, Susanna Montes, Jerry Sanchez, Victor O'Rear, Corky Vissiminas, Dave Hart.

RENEWALS: Michael Aguilar, Chris Bass, Michael Bledsoe, Mike Wright, Katherine Godfrey, Simon Cat, Chris Balduc, Anne Cronin, Missy Wilson, Andre Johnson, Frank Gasperik, Mark Rothman, Alan Morillo, Mary Anne Espenshade, William Franklin Wilson, Mark Merlino, James Long, Patricia Hom, Laurine White, Leonard Ellis, David Thomas, Paul Harwitz, James Lee, Isoline Sanderson, Stephen A. Holmes.

REJOINED: Eric Gasparich.

The date on your mailing label shows when your membership will expire. If your label shows a (5/82), send in your \$10.00 renewal to stay in the C/FO another twelve months. Members can always renew ahead of time.

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TRADING POST

Marine Fan Club has returned! Send SASE for details. Wanted: Items on Marine Boy, Prince Planet, Umi No Toriton. Write to: Chris Bass, 3329 N. Water St., Philadelphia, Pa. 19134.

Trading Post is here for membership use and we would like the membership to take advantage of it. Write ads as you want them to appear, and send them to: Trading Post c/o Ardith Carlton, 41 Radley Street, Battle Creek, Michigan 49071. Deadlines are the tenth of the month that each bulletin will come out.

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MISCELLANEOUS NEWS

(1) The Massachusetts Institute of Technology held a "Yamato" screening on May 9th, at Kresge Auditorium (on campus) in Boston. The show was sponsored by the Japanese Students Association of MIT and was open to the public at \$2.00 per person. "Space Battleship Yamato" and "Arrivederci Yamato" were shown in the original Japanese with no subtitles, the entire program running from 12:45 to 5:30 with a 10 minute intermission between films, during which "Yamato" series' models were sold in the lobby. A few local C/FO members attended, but the major portion of the more than 150 person audience consisted of Japanese speaking people with a very healthy sprinkling of local non-affiliated Japanese animation fans. Both films were very well received and hopefully, the success of this event will inspire future shows of similar content in the New England area.

(2) The C/FO would like to express its thanks to United Artists for sending the membership its "Secret of Nimh" newsletter. News of animation is more than appreciated by the membership of the Cartoon/Fantasy Organization.

(3) San Diego Comic Con update: Thursday July 8 - Sunday July 11: San Diego Convention Center, "C" Street @ 2nd Ave. Admission is \$16.00/4 days. Hotel: Hotel San Diego, 339 W. Broadway, San Diego 92101. Events Of Interest: dealer's room - Books Nippon and Pony Toy Go-Round have both taken tables; tribute to American animation, Chuck Jones; Gumby with creator Art Clokey; Artist workshop - seminar on animation technique (limited enrollment); Art Show. For more information, and progress report # 1, write San Diego Comic Con, P.O. Box 17066, San Diego, CA 92117.

(4) A new illustrated Japanese animation magazine, ANIME DO #1 (March 1982), contains a column on Japanese animation fan clubs. The C/FO is listed, with an illustration of our membership card. ##COMICS SCENE #4 (July 1982), at the close of its two-part article on Osamu Tezuka, states that, "Readers with further interest in Japanese animation should contact" the C/FO.

Ethical maturity

With the end of each millennium the galactic order changes. The old queen (still young), who has ruled the galaxy for a 1,000 years, must give way to a new queen and to a new cycle of life. In the past, the queens who ruled the galaxy also ruled their own human societies. They were Cleopatra or Himiko. But in our own millennium the matrarchy is content to be less conspicuous and the present Thousand-Year Queen, Prometheus II, prefers to live an ordinary life in that most appealing city in the universe, Tokyo.

However, the end of the current millennium brings with it a special danger. Not only must the queen give way, but a new planet, Ra-Metal, must intrude into our solar system, and since it has been decreed that one solar system can have but one inhabitable world, the earth must be destroyed. Despite her anonymity, Prometheus, like her predecessors, has formed a strong attachment to the particular society in which she lives. As the millennium draws to a close, as Ra-Metal approaches and the destruction of our world by earthquake, flood, meteor bombardment and interplanetary war begins, Prometheus determines to preserve the people of earth (more especially, the people of Tokyo), and thus pits herself against the entire cosmic order in which she is a pawn.

Most of this is established within the first 30 minutes of

Toei's newest animated feature film, *Sennen Joo* ("Thousand-Year Queen"), based on a new set of characters created by cartoonist Reiji Matsumoto. The various strands woven into the situation — cosmic war, the end (or the coming) of an age, a tragic girl caught up in the whirlwind of her fate, the inevitability of change and goodbye—all these will be thoroughly familiar to Matsumoto's legions of fans,

'Sennen Joo'

Japanese
FILM
by Alan Booth

among whom I am one. Probably the finest and most complete interweaving of these strands came in the first of the two *Ginga Tetsudo* 1999 films, and though for sheer enchantment that remains unsurpassed, *Sennen Joo* has a magical quality of its own, and perhaps the best way to define this is to say in what ways it differs from the earlier work.

There are, to be sure, more blatant similarities. The characters themselves clearly derive from those of *Ginga Tetsudo* (Prometheus from

Meteru; Hajime, her little acolyte, from *Tetsuro*) and faith in human values is expressed through the same quirky anachronisms. So, just as the Galaxy Express was a steam train chugging between the stars, so the people of earth (or of Tokyo, at least) oppose the rockets and ray guns of Ra-Metal with ancient tanks and Zero fighters.

But there is, here, a sharper note of tragedy. The ancient Greeks had a precise word for the sin that Prometheus commits: "hubris"—the overreaching, or stepping outside the circle of one's destiny—and the wrath of the angel-goddess which Prometheus reaps is not very different from the wrath of the Furies who pursued the heroes of the old drama. An equally familiar tragic note is sounded by the fact that Doctor Fara, the ruler of Ra-Metal and therefore Prometheus's sworn enemy, is also her cosmic lover, and having dreamt for a 1,000 years of being united in the new age, they now find themselves quite literally "star-crossed."

But the chief difference in the new film—and one that, I think, marks a new maturity—is that, whereas *Ginga Tetsudo* showed us a clear-cut conflict between huma-



A scene from "Sennen Joo."

values and a world ruled by machines, all such blacks and whites have here vanished. Ra-Metal is no evil "Star Wars" empire. It is a demiparadise inhabited by beautiful, peace-loving people who, when the coming of the galactic spring wakes them, want nothing more than their chance at life. We are meant, of course, to empathize with the people of earth (even though, as the angel-goddess points out, they are "apes" who have become addicted to violence), but we are also meant to perceive a complexity in the nature of the struggle which was nowhere near as pronounced in *Ginga Tetsudo* and which brings a particular poignance and an odd sense of distress to the climax.

This is not a film for children, though children will love it—if only for the many scenes of violent destruction designed to appeal to them and to dissuade them from slipping down the road to watch Shogakukan's spear-toting robots. I saw it in the company of a very full audience consisting mostly of young people of high-school and college age, and that is precisely as it should be. Like many, I have complained about the predominance of comic books in young people's reading, but Matsumoto transports the form to a level of such artistic and ethical maturity that it is difficult to do other than plunge headlong.

Better-known to American fans as "The Queen of 1,000 Years".
Contributed by Misao Kuze.

POWERPACKED PAGES OF SF ACTION!!! IN ALL NEW ADAPTATION OF OSAMU TEZUKA'S CLASSIC FAMILY OF ROCKET/ROBOTS!!! THEY'RE ALL HERE... GOLDAR!!! RODAK!!! SILVAR!!! AND MANY MORE!!!

THE EVIL MASTERMIND RODAK HAS CHALLENGED THE EARTH!!! ONLY GOLDAR, THE SPACE AVENGER, CAN SAVE US NOW!!!



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IN THE AUG. ISSUE
OF "UNCANNY TALES
FROM THE FORBIDDEN
BOOK!!!
by LYNN DECKER TEZUKA
GABRIELE"



Tezuka's original
Goa (Rodak)

ELDER COMICS TO PUBLISH FORBIDDEN BOOK AND SPACE GIANTS

The C/P/O has received a press release from Elder Publications, a new group that will usher in the Platinum Age of Comics in July with the publication of a new super-saga to be titled: "Uncanny Tales from the Forbidden Book." Their second title, due in September, is an adaptation by editor Pat Gabriele and script-writer Richard Lynn of the Americanized Japanese TV series, "Magma Taishi" (52 episodes, July 1966-June 1967). The press release says:

"The Space Giants comic book was adapted by Lynn and Gabriele from the nationally syndicated TV series, based on the Japanese comic book Captain Magma by Osamu Tezuka. Space Giants will feature art by Mark Texeira, illustrator of Warlord and Swamp Thing for DC Comics.

Tezuka, a famous oriental cartoonist, also originated the American TV programs Astro Boy and Kimba the White Lion. Tokyo Advertising Agency produced Captain Magma for the Japanese television network during the nineteen-sixties, where the series drew top ratings as a live-action series. Bernard Schulman produced the American version and named it The Space Giants. The series has been a favorite of millions of viewers in Chicago, San Francisco, Philadelphia, Charlotte N.C. and is cabled to forty states from superstation WTCG-TV in Atlanta.

"The series stresses the relationship between two families: the human family of Tom Mura, his wife, and their son Mike; and the robot family of Goldar, his wife, Silvar, and their son, Gem the Robot-Rocket Boy.

"Tom Mura is an earthling reporter for National Press International. His son Mike, has been given a super-sonic whistle by the Wise Wizard, Muu-thoo-sum, a gray bearded old man from outer space. Whenever earth is threatened by the robot monsters of the evil Rodak, Mike signals for the help of the good robots: Goldar, Silvar and Gem.

"Goldar and his family have been created by Muu-thoo-sum from electronic parts unknown to earth scientists. Made of solid gold, Goldar stands fifty feet tall with two gleaming antennas protruding from his head. From the antennas, Goldar fires laser beams at his enemies, most of whom are also robots like himself who stand fifty feet tall.

"Silvar and Gem are human-sized robots, who, like Goldar, can transform themselves into flying rockets that zoom out of their secret base Mount Olympian, a mighty volcano somewhere on earth.

"The Japanese have a special talent for monster films, perhaps the result of traumatic outbursts from their racial unconscious mind -- triggered by the atom-bombing of Japanese cities during the second World War.

"Lynn and Gabriele secured rights to The Space Giants and published issue number one in 1979 as a 48 page black and white edition which was distributed as a premium to U.S. television stations. In September, Elder Publications will bring out The Space Giants #1 in full color (32 pages) as the first edition to be distributed nation-wide to retailers of comic books for sale to the general public."

For additional information contact: Hal Blevins, Bookie Parlor, 2920 Wayne Ave., Dayton, Ohio 45420.

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APATOONS



APATOONS

Don Markstein & GiGi Dane
3433 West Sierra Vista Drive
Phoenix, Arizona 85017

APATOONS is the only animation-fan amateur press association (APA). It started in July 1981 and is limited to 30 members. There are only 19 at present, so there is room for new members to join right away.

An APA is a club of fanzine publishers. Each member sends 30 copies of his or her fanzine to the club officers, who staple them together and mail them to all members every other month. Mailing #5, the latest, contains 13 fanzines totalling 96 pages. Most APATOONS fanzines are 4 or 6 pages, but some enthusiastic members publish over 10 or 20 pages an issue. Members are also assessed for club postage; \$2 or \$3 every few months.

Most of these fanzines are very informal. Members casually discuss animation and talk back & forth to each other. Some photocopy newspaper articles & publicity materials on old cartoons, or discuss the best way to build a video-tape cartoon collection. The members include such fans as Jerry Beck & Will Friedwald (authors of The Warner Brothers Cartoons), David Mruz (editor of ANIMANIA), and Jim Korkis (writer of numerous animation columns). To be a member you must publish your own fanzine. But this need be no more than 30 copies of 4 pages, and most fans can afford to have that instant-printed. Contact Dane & Markstein for more detailed instructions.

This has been the fourth in a series of profiles on other animation fan clubs.
Next issue: The Tezuka Fan Club.

President: Ann Nichols, 4864 Sioux Avenue, Sierra Vista, Arizona 85635 (602) 378-6596
Correspondence Secretary: Alex Potter, 123 Indian Springs Road, Williamsburg, Virginia 23185
Membership Secretary: Fred Patten, 11863 West Jefferson Blvd., Culver City, California 90230
Monthly Bulletin: Vincent Richards, 2494 Myersville Road, Uniontown, Ohio 44685

For C/FO general information: Cartoon/Fantasy Organization, 401 South La Brea Ave., Inglewood, Calif. 90301
For C/FO-Central Texas information: C/FO-Central Texas, P. O. Box 1694, Cedar Park, Texas 78613
For C/FO-Chicago information: Douglas Rice, 3236 Ezra Avenue, Zion, Illinois 60099
For C/FO-Cleveland information: Michael Sherman, 13051 West 130th Street, North Royalton, Ohio 44133
For C/FO-Detroit information: Richard F. Shaw, 20270 Thorwood Court, Southfield, Michigan 48076
For C/FO-Knoxville information: Dennis Matheson, 6401 Nightingale Lane, #133, Knoxville, Tennessee 37919
For C/FO-Los Angeles information: Harold Buchman, 7433 Kentwood Avenue, Los Angeles, California 90045
For C/FO-Mid-Atlantic information: Alex Potter, 123 Indian Springs Road, Williamsburg, Virginia 23185
For C/FO-New York information: Kenneth R. Sample, 110 East 101st Street, New York City, New York 10029
For C/FO-Orange information: Mark Merlino, 11250 Dale Street, apt. 29, Garden Grove, California 92641
For C/FO-San Diego information: Daniel A. Davis, 1512 El Prado Avenue, Lemon Grove, California 92045



Cartoon/Fantasy
Organization

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